

Concerts at the National Gallery of Art

Under the direction of George Manos

December 2002 and January 2003

December

- 22 **Cantate Chamber Singers** Christmas music by Benjamin
Gisèle Becker, music Britten
director Carols for choir and audience
- 29 **Luigi Piovano, cellist** Sonatas by Brahms and Saint-Saëns
Luisa Prayer, pianist Schumann: *Adagio and Allegro*

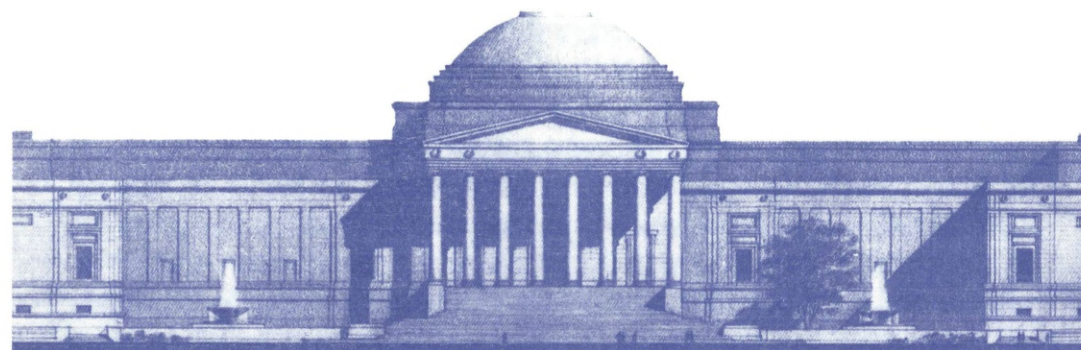
January

- 5 **National Gallery Orchestra** Gala Viennese New Year Concert
George Manos, conductor
- 12 **Gary Graffman, pianist** Reinicke: *Sonata, Opus 179*
Von Sauer: *Waldandacht*
Chopin/Godowsky: *Etudes*
J. S. Bach: *Chaconne in D Minor*
Reger: *Four Etudes*
Blumenfeld: *Etude, Opus 36*
- 19 **The Verdehr Trio** Mozart: *Trio, K. 358*
Walter Verdehr, violin Fanny Mendelssohn: *Romance*
Elsa Ludwig Verdehr, Armand Russell: *Romance*
clarinet Tchaikovsky: *Entr'acte* from
Sylvia Roederer, piano *Sleeping Beauty*
Joan Tower: *Rainwaves*
Bright Sheng: *Reflections, Tibetan*
Dance
- 26 **The Thomas Zehetmair** Schumann: *String Quartet No. 1*
Quartet Cage: *String Quartet in Four Parts*
Bartók: *String Quartet No. 5*

The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



SIXTIETH AMERICAN MUSIC FESTIVAL

Under the Direction of George Manos

Presented in honor of the exhibition *Drawing on America's Past: Folk Art, Modernism, and the Index of American Design*

1 December through 15 December 2002
Sunday Evenings at Seven O'clock
West Building, West Garden Court

Admission free

Drawing on America's Past: Folk Art, Modernism, and the Index of American Design

The Index of American Design has been a cherished, if somewhat anomalous, part of the National Gallery's collection since it was first acquired in 1943. Its 18,000 renderings of American folk and decorative art were produced by Works Progress Administration (WPA) artists on work-relief during the Great Depression. The Index, in fact, was one of the most highly regarded of the WPA art projects during the 1930s, successfully capturing that decade's patriotic, egalitarian spirit in a well-publicized mission: to discover America's true aesthetic language in the craft tradition of its ancestral common man.

This romantic urge to survey and document our folk tradition and to identify its idiosyncratic forms as evidence of an authentic national culture was closely connected with the further goal of fostering the evolution of a uniquely American modern art. The Index ventured to collect and present pictorial proof of the aesthetic "usable past" that critics had claimed the United States lacked, leaving it incapable of an artistic present or future. With the proposed—but never accomplished—publication and distribution of Index portfolios throughout the nation, WPA administrators believed that our artists and designers would readily acquire the keen awareness of their own cultural idiom that would allow them to develop an American modernism free of European influences.

The exhibition commemorating the sixtieth anniversary of the Gallery's acquisition of the Index of American Design presents approximately eighty of its finest watercolor renderings of American folk, popular, and decorative art along with a selection of the original artifacts they represent. The original objects range from quilts, weather vanes, and hand-carved toys to carousel animals, stoneware, and cigar-store figures.

The Works Progress Administration, initiated by President Franklin D. Roosevelt in 1935, included the Federal Music Project, which offered the most systematic support for music in the nation's history. By 1933, two thirds of the national membership of the American

Federation of Musicians were unemployed. By the time it reached its zenith in 1936, the Music Project had employed 15,000 musicians. In addition to issuing commissions to composers, the Music Project generated thirty-four new orchestras in various parts of the United States, offered free music classes, sponsored forums and panel discussions on the subject of newly composed music, and produced the *Bibliographical Index of Musicians in the United States of America from Colonial Times*.

The Works Progress Administration and its Federal Music Project were dismantled shortly after the onset of World War II. Although the American Music Festival at the National Gallery of Art had a different model (it was founded in 1944 by Richard Bales to continue the work of the American Music Festival at the Eastman School of Music in Rochester, New York), it has taken up where the Federal Music Project left off as a national forum for the presentation of new music by American composers. Many of the works presented in the festival have addressed issues that were important to the compilers of the Index of American Design, including folk music and national identity, modernism and the folk music tradition, and connections between music and the visual arts in the United States.

While most of the compositions included in this Sixtieth American Music Festival are international in style, there are some for which the basic elements as well as the composer's idiom are peculiarly American. Examples include the use of eighteenth-century American tunes in Henry Cowell's *First Violin Sonata*, the Jascha Heifetz transcriptions for violin and piano of melodies from Gershwin's *Porgy and Bess*, the *Christmas Carol* of Charles Ives, the arrangement by Vijay Singh of the spiritual *Go, Tell It on the Mountain*, the variations by Edwin Finckel on *Willow Weep for Me*, and Peter Schickele's quixotic *Serenade for Three*, which stems from such uniquely American roots as cowboy music, country fiddling, and boogie-woogie.

2436th Concert
1 December 2002

PHILIP QUINT, violinist
DAVID RILEY, pianist

Program

Henry Cowell
(1897–1965) Suite for Violin and Piano
(1925)

Largo
Allegretto
Andante tranquillo
Allegro marcato
Andante calmo
Presto

John Corigliano
(b. 1938) Sonata (1963)

Allegro
Andante ma non troppo
Lento
Allegro

Intermission

Lukas Foss
(b. 1922) Three American Pieces
(1944)

Early Song
Dedication
Composer's Holiday

George Gershwin
Arr. Jascha Heifetz

Transcriptions from "Porgy and Bess"
(1963)

Summertime
My Man's Gone Now
Bess, You Is My Woman Now
It Ain't Necessarily So

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the performance is not allowed. Please be sure that cell
phones, pagers, and other electronic devices are turned off.*

Musicians

Philip Quint made his New York Debut at Avery Fisher Hall in March 1995, just four years after emigrating from the former Soviet Union. Since then he has consistently garnered enthusiastic reviews, including this from the *Chicago Tribune*: "What a terrific soloist the young Russian-born American violinist Philip Quint makes! Here is a fiddle virtuoso whose many awards are fully justified by the brilliance of his playing." The awards alluded to in the review include the Juilliard student competition that afforded him the opportunity to perform the Korngold *Violin Concerto* with the Juilliard Orchestra in Avery Fisher Hall. He also won the special audience prize at Spain's Pablo de Sarasate International Violin Competition in 1997 and the Salon de Virtuosi award. Nominated this year for Grammy awards for his recording on the Naxos label of William Schuman's *Violin Concerto* and for the category of best soloist with orchestra, Quint is rapidly establishing his reputation as one of the most intelligent and remarkable artists on the concert circuit today.

Philip Quint has demonstrated a consistent commitment to American music by recording Lukas Foss' complete works for violin and piano, with the composer as his accompanist. He has played in Carnegie Hall (as winner of the Waldo Mayo Award for "the most gifted

performer in New York”) and at the Caramoor and Aspen Music Festivals. He has appeared as soloist with the Juilliard Orchestra under Kurt Masur, the Royal Scottish National Orchestra, and orchestras in Colorado, Maryland, New Jersey, Pennsylvania, and Virginia. Philip Quint plays a 1736 Antonio Stradivarius violin on loan to him from Machold Rare Violins and appears at the National Gallery by arrangement with Arts Management Group, Inc., both of New York City.

A Bostonian by birth who currently resides in New York City, pianist **David Riley** has extensive experience as a solo and collaborative pianist. His solo performance credits include recitals at Carnegie Hall’s Weill Recital Hall, the Dame Myra Hess Memorial Concert Series in Chicago, Sala Casals in Puerto Rico, the University of Calgary Celebrity series, and the Salle de Concert Pollack in Montreal. He has collaborated with noted violinist Zvi Zeitlin and has been heard live this past season on WGMS and WQXR, the classical music stations in Washington and New York, respectively. An avid supporter of contemporary music, David Riley has participated in the premiere performances of more than fifteen chamber works, including five piano trios.

Program Notes

Dedicated to the inimitable Hungarian-born American violinist Joseph Szigeti (1892–1973), *Sonata No. 1 for Violin and Piano* by Henry Cowell owes its existence to an early American handbook of singing known as the *Southern Harmony* by William Walker (1809–1875). The work contains modal ballads from colonial times and several fuguig tunes by William Billings (1746–1800), one of the early American composers whose music is considered by many to epitomize the best in the genre. In his notes for the work, Cowell elaborated: “It was not the idea of imitation, but rather of carrying forward into a more extended and modern form some of the basic elements in this old religious music that I began to write a series of pieces in two parts, the first a hymn, the second a fuguig tune, often both modal.... Later on the idea grew on me to extend the fuguig tune into sonata form by developing two themes.

Such a work would then logically find the basis for other movements in other types of traditional American music. The present sonata is the result.... The *Violin Sonata*...begins with an introductory hymn, then after the sonata-form fuguig movement it incorporates the Irish-American ‘come-all-ye’ ballad style for its slow movement in song form, and it has a fiddle tune for the *Scherzo*. The piano and violin contradict each other in canon at the start of the *Scherzo* and play as if they hadn’t properly started together at several points. The last movement focuses the forces initiated in the other four into a short and energetic statement that falls apart just before the end as if momentarily distracted; then the music gathers itself together and broadens to a full close that recalls the hymn.”

The 1964 Spoleto Festival Competition for the Creative Arts, sponsored by Boston University, was the setting for the world premiere of John Corigliano Jr.’s *Sonata for Violin and Piano*. On that occasion Corigliano wrote: “For the most part, [the sonata is] a tonal work, although it incorporates non-tonal and polytonal sections, as well as other twentieth-century harmonic, rhythmic, and constructional techniques. The listener will recognize the work as a product of an American writer, although this is more the result of an American writing music than writing ‘American’ music — a second-nature, unconscious action on the composer’s part. Rhythmically, the work is extremely varied. Meters change in almost every measure, and independent rhythmic patterns in each instrument are common. The [sonata] was originally entitled *Duo*, [making obvious] the treatment of both instruments as co-partners. Virtuosity is of great importance in adding color and energy to a work [that] is basically an optimistic statement, but the virtuosity is always motivated by musical means.” In a *New York Times* critique that also appeared in 1964, Corigliano was said to have “the audacity and the skill to take an old musical joke like the perpetual-motion finale and restate it in modern terms without sounding simple-minded and without losing the point.... He has an important future.”

Three American Pieces was written by Lukas Foss for violin and piano when he was twenty-two, seven years after his arrival in the United States from France. Foss’ love of his newly adopted country and the

influence of the musical writings of composer Aaron Copland were the inspirations for this work. In Foss' own words: "The longest piece is the second, *Dedication*. Its initial *Lento* builds to an accelerating central episode whose *agitato* climax is the suite's weightiest moment: a *Lento* reprise follows. The brisk outer movements are clearly 'American.' Movement one, *Early Song*, begins lyrically (*Andante*) — a prairie lullaby? An *Allegro* episode, eager and breathless, follows. A reprise of the opening leads to a final section in which the piece's contrasting materials are superimposed. The closing *Composer's Holiday* zestfully appropriates a variety of popular styles."

The selected songs from George Gershwin's opera, *Porgy and Bess*, transcribed for violin and piano by Jascha Heifetz (1901–1987), have become a part of the standard concert repertoire for concert violinists throughout the world. Their widespread popularity can be attributed to their roots in that most beloved of American art forms, jazz. During its rise to prominence, this new art form inspired Gershwin's folk opera, which is now accepted as America's finest effort in that genre. While both musicians were living, Heifetz pleaded with his friend Gershwin to write a concert work for violin. Unfortunately Gershwin died before that dream was ever realized. His wish being unfulfilled, Heifetz provided these transcriptions, a worthy addition to the concert repertoire, "to fill in a gap in the Gershwin literature" (Francis Robinson).

Program notes by Elmer Booze

2437th Concert
8 December 2002

THE WASHINGTON MEN'S CAMERATA
FRANK ALBINDER, conductor
MICHAEL PATTERSON, pianist

Program

	I	
Thirteenth-century Plainsong, Mode V Arr. James Engel		Of the Father's Love Begotten
	II	
Michael Sitton		Amice Christi, Johannes The Gentle Storke
	III	
Arr. Diane Loomer Greg Geiger		Ave, maris stella Ave Maria
	IV	
Robert H. Young Richard Dirksen		Who Is He in Yonder Stall A Child My Choice
	V	
Arr. Eric Helmuth		Three Christmas Carols
		Come with Torches, Jeanette, Isabella (Traditional Provençal) Infant Holy, Infant Lowly (Polish carol) In dulci júbilo (Traditional German)

Intermission

VI

Morten Lauridsen	O magnum mysterium
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VII

Arr. Alice Parker and Robert Shaw	The Boar's Head Carol
Charles Ives	A Christmas Carol
Arr. James McKelvy and David Bohn	Deck the Hall (in 7/8)
Arr. Alice Jordan	Away in a Manger
Arr. Vijay Singh	Go, Tell It on the Mountain

VIII

Conrad Susa	A Christmas Garland
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Musicians

The Washington Men's Camerata was founded by its members in 1984 to perform, promote, and preserve the rich legacy of men's choral music. In addition to its subscription series, which includes regular performances at the Kennedy Center, the Camerata has performed with the National Symphony Orchestra at the Kennedy Center and Wolf Trap, with the National Gallery Orchestra, and with the Mark Morris Dance Group. The group has performed at the National Gallery of Art, the Smithsonian Institution, and the White House, as well as at the 2000 National Conventions of Chorus America and the Intercollegiate Men's Choruses and the 1998 Eastern Division Convention of the American Choral Director's Association. Listeners nationwide have heard the Camerata on National Public Radio's *All Things Considered* and *Performance Today*, Minnesota Public Radio's *Pipe Dreams*, and Public Radio International's *Millennium of Music*. To its three critically acclaimed CDs on the Gothic label (*Masters in This Hall: Christmas Music for Men's Chorus*; *Over the Sea to Skye: Folk Songs from Around the World*; and *The Spirit of Freedom: Patriotic Songs & Service Hymns*), the group has added *Sing We Noel*, a new release of Christmas

music for men's chorus and brass, featuring the Washington Symphonic Brass. In 1998, with the cooperation of Yale and Georgetown Universities and support from the National Endowment for the Arts, the Camerata established a National Library of Men's Choral Music. This library, which contains original works by many notable composers and is utilized by men's choruses nationwide, is part of the Camerata's ongoing mission to preserve and promote America's heritage of music for men's choruses and is one of the largest collections of its kind in the world. The Camerata's 2002-2003 season includes Christmas concerts in Maryland, Virginia, and Washington, D.C., a March 2003 concert featuring Albert Jenny's *Missa Dorica* and other sacred compositions from the romantic period, and a performance at the Terrace Theater on 30 May 2003 of "Music from Unheard Voices," including the world premiere of New Zealand composer Christopher Marshall's *Tihei, Mauri Ora! (Breathe, Life Spirit!)*, a work based upon sacred texts of New Zealand's indigenous Maori people. More information about the Washington Men's Camerata can be obtained by visiting www.camerata.com.

Frank Albinder joined the Washington Men's Camerata as music director in September 1999. He came to the Camerata from the internationally renowned male vocal ensemble Chanticleer, where he most recently served as the group's associate conductor in addition to singing with the ensemble. During his eleven-year tenure with Chanticleer, Albinder performed in all fifty states and in twenty foreign countries. He appears on seventeen of the ensemble's recordings, including *Wondrous Love*, which was recorded under his direction, and the Grammy Award-winning *Colors of Love*, for which he designed the concept and chose the repertoire. Other performance credits include the Boston Camerata, the Robert Shaw Festival Singers, the Washington Bach Consort, and the Concord Ensemble. He holds a bachelor of arts degree in vocal performance from Pomona College and master of music degrees in choral conducting and vocal performance from the New England Conservatory of Music. Between 1984 and 1988 Albinder was director of choral activities at Davidson College in Davidson, North

Carolina. He is the repertoire and standards chairperson for male choruses in the Eastern Division of the American Choral Directors' Association as well as vice-chair of the board of the Intercollegiate Male Choruses. He is also a board member of ChoralNet.org, the internet's principal portal for information and resources relating to the choral field. Frank Albinder also directs the Woodley Ensemble, a nineteen-voice professional chamber choir based in Washington, D.C.

Pianist and conductor **Michael Patterson** received the doctor of musical arts degree in piano performance from the Catholic University of America. His principal mentor was Béla Nagy. He has performed as soloist, accompanist, and chamber musician throughout the United States and appears frequently at the Kennedy Center, the Phillips Collection, the German and French Embassies, and the National Gallery. As conductor of the United States Congressional Chorus, Patterson has led performances for the inaugurations of presidents George Bush, Sr., and Bill Clinton, and the nationally televised *Christmas in Washington* program.

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*2438th Concert
15 December 2002*

THE AMERICAN CHAMBER ENSEMBLE
Blanche Abram and Naomi Drucker, *directors*

Blanche Abram, *piano* **Naomi Drucker, *clarinet***
Eriko Sato, *violin* **Deborah Wong, *violin***
Lois Martin, *viola* **Chris Finckel, *cello***
Marilyn Sherman Lehman, *piano*

Program

Nancy Bloomer Deussen Trio for Clarinet, Violin, and Piano
(b. 1931) (1989)

Rondo
Canto sogno
Divertimento

(Naomi Drucker, *clarinet*, Deborah Wong, *violin*, Marilyn Sherman
Lehman, *piano*)

Edwin Finckel Variations on "Willow Weep for Me"
(b. 1917)

(Naomi Drucker, *clarinet*, Chris Finckel, *cello*, Marilyn Sherman
Lehman, *piano*)

Robert Muczynski Fantasy Trio for Clarinet, Cello, and Piano
(b.1929) Opus 26 (1969)

Allegro energico
Andante con espressivo
Allegro deciso
Introduction and Finale

(Naomi Drucker, *clarinet*, Chris Finckel, *cello*, Blanche Abram, *piano*)

Intermission

George Kleinsinger Quintet for Clarinet and Strings
(1922–1982) (1949)

Presto
Andante semplice
Presto

(Naomi Drucker, *clarinet*, Eriko Sato and Deborah Wong, *violins*, Lois Martin, *viola*, Chris Finckel, *cello*)

Peter Schickele Serenade for Three
(b. 1935) (1992)

Dances
Songs
Variations

(Naomi Drucker, *clarinet*, Eriko Sato, *violin*, Blanche Abram, *piano*)

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Musicians

Codirected by pianist Blanche Abram and clarinetist Naomi Drucker, The **American Chamber Ensemble** has presented concerts for more than thirty years. In residence at Hofstra University, the ensemble is a consortium of distinguished musicians whose concerts explore the music for various combinations of clarinet, piano, strings, woodwinds, and voice. Dedicated to presenting the music of living American composers, the ensemble has commissioned and presented world premieres by Elie Siegmeister, Meyer Kupferman, Vally Weigl, Max Lifchitz, David Hollister, Joelle Wallach, Albert Tepper, Marga Richter, Dana Richardson, Edward Smaldone, Jerry Rizzi, Katherine Hoover, Josef Alexander, and Herbert Deutsch. The American Chamber Ensemble has recorded on the Leonarda, Gasparo, Soundspells, Cala, Dionysus, Elysium, and 4Tay record labels.

Blanche Abram, pianist and codirector of the American Chamber Ensemble, is adjunct senior professor of music at Hofstra University in Hempstead, New York, and a faculty member of long standing at the 92nd Street Y in New York City. She is well known for her many workshops and master classes and has lectured extensively in the United States and abroad, including a presentation at the International Conference on Tension in Performance in England. Honored by the Music Teachers National Association as a “Master Teacher,” Abram received the 1998 Pathfinder Award for Excellence in the Arts from the Township of Hempstead, New York, in recognition of her work as both a performing artist and an arts advocate.

Naomi Drucker, clarinetist and codirector of the American Chamber Ensemble, has performed, recorded, and toured with the New York Philharmonic in such diverse countries as Japan, Great Britain, Russia, Sweden, France, Canada, and Argentina. As a soloist, she has appeared with the Nassau Symphony Orchestra, the New York Virtuosi, the Philharmonia Virtuosi, and the Long Island Symphony, among others. With her husband, Stanley Drucker, principal clarinetist of the New York Philharmonic, she has performed on international tours in

Japan, Sweden, France, China, and Australia. Naomi Drucker is also an adjunct professor at Hofstra University, from which she received the 1994 George M. Estabrook Distinguished Alumni Award for her career achievement.

Chris Finckel began his cello studies with his father, George Finckel, and continued them at the Curtis Institute of Music. A member of the Manhattan String Quartet and the New York New Music Ensemble, Chris Finckel has concertized extensively in Asia, Australia, Europe, Central America, the United States, and Canada. A frequent guest artist with such acclaimed ensembles as the Tokyo String Quartet, the Orpheus Chamber Orchestra, and Speculum Musicae, he has appeared at the Casals, Santa Fe, Ravinia, Saratoga, Norfolk, and Rockport Chamber Music Festivals. A dedicated performer of the music of the twentieth century, he has participated in the premiere performances of more than one hundred works and has recorded for the Nonesuch, New World, CRI, Bridge, and Vanguard Record labels.

Pianist **Marilyn Sherman Lehman** has given solo and ensemble concerts in Kaufman Concert Hall of the 92nd Street Y and in many museums, libraries, and universities in the New York area. A regional winner of the ASMA International Piano Competition, she has been a guest artist on radio stations WNYC and WEVD and has participated in chamber music festivals throughout the United States and Germany. She holds a bachelor of science degree in music education from Hofstra University, from which she graduated cum laude, and a master of music degree in performance from the Manhattan School of Music. As a core member of the American Chamber Ensemble, she has performed at Weill Recital Hall for the last three seasons.

Lois Martin studied the viola at the Peabody Preparatory School and the Eastman and Juilliard Schools of Music. While at Eastman, she was a member of the Rochester Philharmonic Orchestra. She is a founding member of the Atlantic String Quartet, which is dedicated to the performance of new compositions. She is also a member of the New York Chamber Symphony and the Concordia, String Fever, and Salon Chamber Soloists. Her continuing commitment to contemporary music

includes performances with the Group for Contemporary Music, the New York New Music Ensemble, Speculum Musicae, the Composers Guild, the Da Capo Chamber Players, the Composers Forum, and Steve Reich and Musicians. She has taught at Princeton University and is currently on the faculty of the Composers' Conference at Wellesley College.

Violinist **Eriko Sato** is a frequent concertmaster of the Orpheus and St. Luke's Chamber Orchestras. Having made her debut at age thirteen, she performed with the Louisville Symphony, the San Francisco Chamber Orchestra, the Aspen Chamber Orchestra, and the Tokyo Imperial Orchestra. Among the several awards she has garnered are top prizes in the Tibor Varga International Competition, the Young Musicians Foundation Competition, and three Japanese national competitions. Eriko Sato is a founding member of the Aspen Soloists and the Festival Chamber Music Society. She has been a faculty member since 1987 of the Hoff-Barthelson Music School in Scarsdale, New York.

Violinist **Deborah Wong** is a graduate of the Juilliard School of Music, where she earned both the bachelor and master of music degrees. A winner of the Victor Herbert award, she was a student of Dorothy Delay. Wong has been a featured soloist with the Hudson Valley Philharmonic, the New England Bach Festival, the North Country Chamber Players, and the Stony Brook Symphony. She is a veteran performer with numerous chamber music societies and a member of the Hawthorne Piano Trio. In addition to her recordings with the American Chamber Ensemble, she has recorded with the Orpheus Chamber Orchestra for Deutsche Grammophon. She also performs with the Atlantic String Quartet, the Washington Square Contemporary Music Ensemble, and the New York New Music Ensemble.

Program Notes

The *Trio for Clarinet, Violin, and Piano*, by Nancy Bloomer Deussen, was composed in 1989 for a concert of her works sponsored by Mu Phi Epsilon and presented to the Palo Alto, California, Cultural Center. It

won a performance award in 1992 at the Delius Composition Competition, as well as first prize in the Britten-on-the-Bay Competition in 1996. The composer writes: "The first movement, called *Rondo*, is a joyful, lilting motif in triple meter followed by a slower, sweeping melody in the C section. *Canto sogno (Dream Song)* is a nostalgic piece. [I] was reminded of places and feelings from the past while composing it. *Divertimento* is the shopping movement and is dedicated to my daughter Liz, who loves to shop. [The movement] depicts crowds of people running around in a large department store or shopping mall."

The popular song by Ann Ronnell entitled *Willow Weep for Me* has a timeless appeal, made more so by the renditions of such famous cabaret and jazz singers as Ella Fitzgerald, Carmen McRae, and Nina Simone. It served as the basis for Edwin Finckel's *Variations on Willow Weep for Me* for clarinet, cello, and piano. An uncle of American Chamber Ensemble member Chris Finckel, Edwin Finckel was a prolific composer of both classical music and jazz arrangements. He was music director of an arts-based private school in Short Hills, New Jersey, and cofounder with his wife of a summer chamber music camp.

Aware of the paucity of literature written for the combination of clarinet, cello, and piano, Robert Muczynski wrote his *Fantasy Trio*, Op. 26, in order to add another work to this neglected genre. Written in four movements, the *Fantasy Trio* is the second of three trios that he composed (the others being a *Piano Trio* and a *String Trio*) during a period of five years. While the second movement (*Andante con espressione*) gives its listeners a glimpse of his sensuous nature, the trio as a whole, says Muczynski, is "joyous and rather extroverted. [The work] never takes itself too seriously, but it wasn't intended as a frivolous soufflé, either. There is a great deal of chamber music from the eighteenth, nineteenth, and twentieth centuries [that] is fun to perform and listen to, though not necessarily geared to profound statements at every turn. As a pianist, I played and enjoyed much of this music, and this is what the *Fantasy Trio* is all about." Slightly under thirteen minutes in length, the work is a marvel of meaningful brevity in trio writing, with the shortest movement (the third) a little over one-and-a-

half minutes in length and the longest (the fourth) just under four-and-a-half minutes. Without mentioning the length of the work, music critic Lawrence Cheek of the *Tucson Daily Citizen* responded to its other charms after his first hearing: "What a piece! It is brilliant and instantly endearing, bursting with jazz inflections, plaintive negotiations between clarinet and cello, and some engagingly snotty clarinet stuff that sounds, alternately, like elephant-training music and the shrieks of your Aunt Philomena. This music is fun, yet it is not at all lightweight."

The *Quintet for Clarinet and Strings* by George Kleinsinger is typical of his works in its simple melody, direct rhythm, and colorful use of the instrumental textures. Kleinsinger also wrote the widely performed cantata, *I Hear America Singing*, and a series of popular musical melodramas for children, including *Tubby, the Tuba*.

Peter Schickele can always be counted on for wry comments on his own music. About his *Serenade for Three*, he says: "The first movement is a headlong series of dances set off by a robust refrain. The four sections (and three keys) of the lyrical second movement are tied together in the note E-flat, which repeats in raindrop fashion throughout. The finale features an interesting bit of incest: Peter Schickele writing variations on a theme by P.D.Q. Bach. The theme in question comes from the title character's aria in *Oedipus Tex*, an opera/oratorio in one cathartic act. I've always had a weakness for cornball cowboy music, which in the P.D.Q. Bach work gets combined with certain eighteenth-century classical figurations. The style in the *Serenade's* finale is more wide-ranging. In addition to country fiddling, there is also some boogie-woogie, complete with a rabble-rousing finish."

Program notes by Elmer Booze

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